Henrik Kilhamn Edition

This edition series is the result of me working with difficult repertoire at concert performance level for a long time and having to find the best strategies for my own hands to play the incredible music in front of me. Fundamentally, this is something every pianist at an advanced level has to go through to get to know how their hands work. Not just size and grip range, but how it feels in different musical circumstances, what is an acceptable strain on the hand and what isn't. The fingerings and marks in this edition are what feels best for my hands, and it is no guarantee that they will do so for other pianists. However, they feel like good solutions in general, all emanating from an ideal of efficiency and organicism of hand movement.

Concretely, there are two types of suggestions. One is completely on top of the compositional layer, accepting the score as it is and only adding instructions for the performer: fingerings, note redistributions, hands over/under coordination, pedal markings etc.

The other comes into play when the compositional demands on the performer are above either what is possible for any pianist to play (e.g. impossibly large chords), or just my personal level of technique, and it feels like I would never be able to play it right in concert. This is where you'll see some notes crossed out, or the occasional rearranging of voices. They are my solutions that makes it possible to retain a higher degree of accuracy, musical flow (tempo), clarity or sound balance, where I feel that I cannot achieve that with what's written. They are compromises in their nature, but I have obviously tried to keep as much of the musical material as possible, and they are always my best alternatives after trying many different options. Also, they often come in close connection with a fingering suggestion, as one "package" of a solution. Here you might hear a voice in your head of some professor screaming that this is never acceptable and you are a failure for even considering it, but I'm here to say that that is wrong. Every sane pianist does it, except perhaps the top layer of prodigy virtuosos who have not experienced struggling with technical limits the same way the rest of us have.

However, what feels like an optimal compromise in a situation is also subject to personal preference in addition to technique. The purpose of this edition then is to give my suggestions, which you are free to pick and choose among as you like. In fact, I strongly recommend using another score as your own and only look at my edition as a secondary source, and then write in which suggestions you like and leave those you don't need.

Underlying Editions

Depending on the era and composer there are different editions of the musical text that differ in layout and engraving decisions and sometimes on more important musical elements as well, like articulation, ornaments, dynamics, pedalling and even which notes are supposed to be where. Issues of which versions are more authentic or better than others need to be discussed and resolved elsewhere. For this edition I always use scores in the public domain available on imslp.com, preferably with as little other fingering and markings as possible. Sometimes there are differences to other editions I know about and then I mark and adjust it according to my own preference (so some crosses or added notes may be for this reason!).

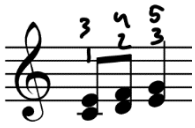
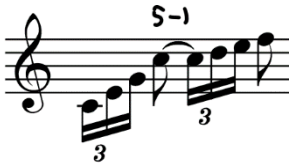
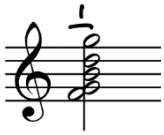
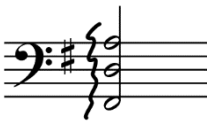
Markings

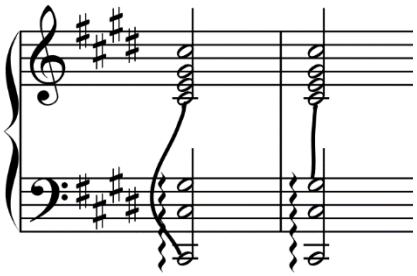
I make no claim of perfect consistency in my markings. I don't write out each Fingering for every note, only those fingerings that involve a movement or decision for the hand, and sometimes fingerings adjacent to those in order to see the movement or decision through a sequence of fingers more clearly. Sometimes I write out fingerings the first time it comes in a pattern and leave it when the pattern repeats, other times I write it out in the repetitions as well. *[Come prima]* means like the first time and is used where a longer stretch of material repeats.

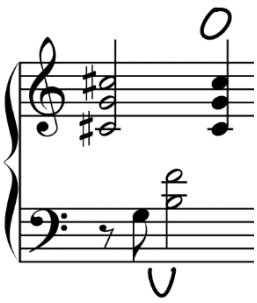
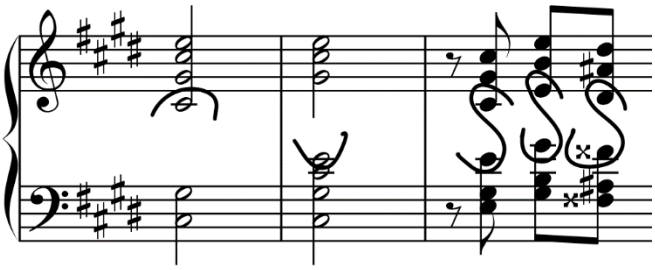
Regarding hand coordination I use markings perhaps less universally known but explained below. O and U signify if the hand should go Over or Under the other hand in places where they would otherwise collide. They are in fact very useful concepts that help you learn the material faster through having a clear instruction of how to move the hands directly in the score and not having to think about it explicitly every time. Even if my suggestions are not followed, I would recommend using these markings for your own decisions as early in the learning period as possible for this reason.

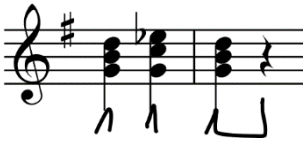
Note redistribution between hands is something that ideally shouldn't really affect the sounding music at all but makes the feeling of playing it very different! Here I use a rather coarse way of dividing or enclosing notes with a line that "pulls" them to either staff for the left or right hand, since I find it more effective than adding letters (m.d./m.g. or RH/LH) which I feel clutters the score. This usually suffices, but in special cases I may also employ the RH/LH marking.

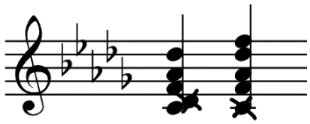
I only write out Pedalling in specific places where pedalling is tricky or where I have found a solution worth marking. For the most part in all piano music, pedalling is of course expected but in the feet of the performer and depends on specific instrument and acoustics of the venue and preference of the performer.

When it comes to the more invasive suggestions/ compromises discussed above, the major one is just taking away carefully selected notes, and this is marked with a simple Cross over the note head.

Normal fingering

Switch finger on a note

Use thumb
for two notes

Arpeggio



Alignment of notes in an arpeggio. In the first example RH plays together with the bass in LH, then the arpeggio comes afterwards. In the second example, RH plays together with the top note in LH, and the arpeggio comes before.

O = Over, U = Under
Here LH needs to find its notes under RH who already holds notes in the same space. When RH plays its second chord, it does so over LH.

Note redistribution.
In the first bar, the C# is redistributed to LH.
In the second bar, the E is redistributed to RH.
In the third bar there are three double redistributions that makes the hand coordination more efficient.



Peddaling is marked with a simple wedge underneath the stave.
A line following the wedge means to hold the pedal down.
A straight line up means to release the pedal.

The crosses means leaving those notes out.

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